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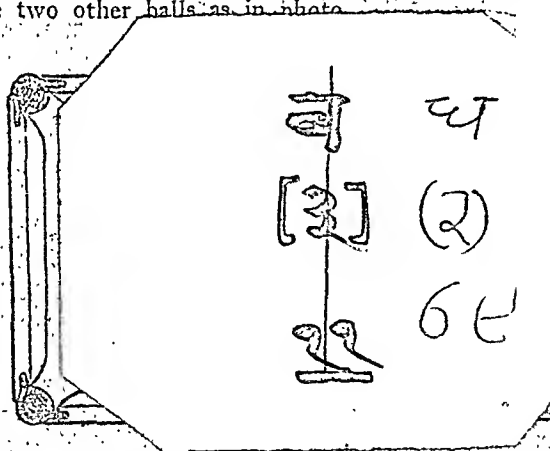
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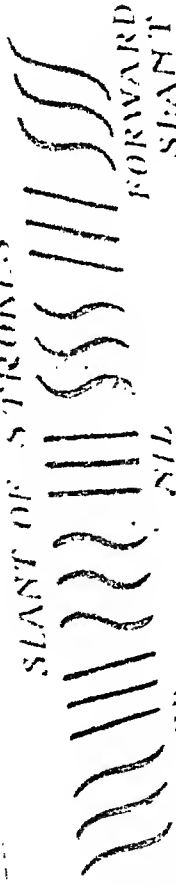
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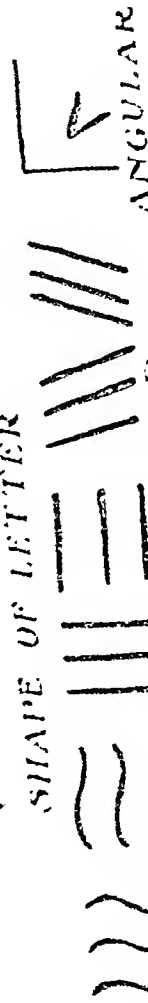
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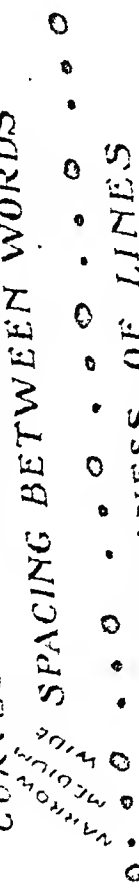


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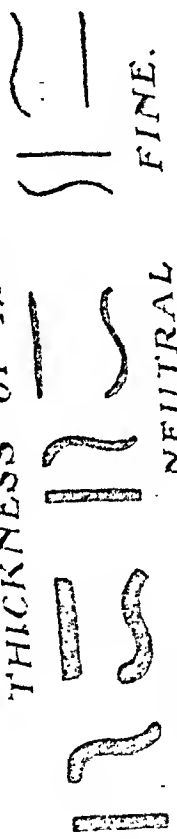
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Preface

ALL of us are aware that faces differ infinitely in detail from one another; and that, although certain people may resemble each other, by having a particular form of—say—a nose, or chin, or brow—nobody yet ever succeeded, so far as we know, in discovering any two persons precisely alike in feature or facial expression.

There is no doubt that the way in which a person walks, or moves his arms, is, in most cases characteristic enough—the only difficulty being—How are we to get these motions of his recorded?

Here Graphology comes to our aid. It shows us how to interpret the signification of the registered strokes of the pen or arm, and how to recognise personal traits as indicated thereby.

That handwriting possesses a special physiognomy of its own, none who has studied the subject will deny. Although there would seem to be certain conditions under which character delineation from writing must be an all but impossible achievement, most people nowadays are willing to allow that it has a certain characteristic peculiar to itself.

And this being the view of the writer of the following pages, he having had some years acquaintance with the subject, he can only hope to have set forth, to the satisfaction of the would-be student, the means by which the acquisition of the art may be arrived at.



The Graphological System 17

The changes which handwriting undergoes as maturity is reached prove how directly it is influenced by the nervous condition of the writer.

The writing proper to childhood is large, round, and accomplished by a laboured pen-movement; whereas that which is normal as manhood or womanhood is attained is smaller and turned off by a more rapid and fluent motion of the hand.

Illness, again, affects the writing. As the hand is charged with more or less of the nerve-fluid, so the writing is stronger or weaker, firmer or feebler, as the case may be.

This goes to show the important influence which the nerve-current exerts in fashioning the handwriting.

Small wonder that our writing changes from day to day—aye, from hour to hour if it did not do so, where were the truthfulness of graphology, for who is in precisely the same mood for two days, or the same number of minutes together?

Not that our writing really *alters* even so far as its general appearance is concerned, I grant it seems to do so. But the really significant points of the handwriting, written at different times. Give a glance at the height at which the *z* is dotted, with which the *t* is barred, the manner in which the letters are or are not defined.

Each of the three types is characterized by distinct qualities.

Those of the Mental temperament are devoted to brain-work and prefer using their *heads* to their heels.

The Vital temperament induces a free-and-easy, comfortable, pleasant sort of disposition generally; or, if over-developed, and the subject be too fat, an indolent, sensual nature, disposed more to the exercise of the animal propensities than the intellectual or spiritual qualifications.

The Motive constitution is the *bodily* active one: those in whom it is the chief factor undertaking enterprises and vocations involving mechanical skill and such-like practical employments.

Any one of these temperaments is seldom seen pure and simple, in an individual: they are usually more or less blended together.

According to the *old* classification, the temperaments were considered under four heads; *viz.*—the Sanguine, or Choleric; the Melancholic; the Lymphatic; and the Nervous.

This arrangement depends principally upon the coloring (of the skin and hair).

The old writers thought (and, indeed, some writers of the present day think) that these types of temperament were transmitted to us by the Influence of the Planets; and accordingly the type of each planet then known was supposed to be represented, in a

Writing an Index to Temperament 23

greater or less degree, in an individual's complexion, according to the ruling planets at his birth.

I neither subscribe to, nor deny, the theory of planetary influence, for I have not been an astrological student; but the system of considering each person as representative of one or more of the above types is the one universally adopted; and those who are sceptical as to the powers of the Stars may, if they choose, consider the nomenclature as typical of the gods and goddesses of mythology.

As to myself, I consider it to be a bad principle to contradict even the most mysterious and incomprehensible theories, until one has studied the subject in question.

The Sanguine temperament, then, is denoted by hair of a chestnut brown, and skin of a pink and white tinge; the eyes of a bluish tint, having thick-skinned eyelids (denoting a hopeful temperament). A person of this type constitutes a *Jupiterian*. A straight nose, well-defined lips (showing a liking for material pleasures), and a chin which frequently has a dimple under it (showing interest in the opposite sex) are also characteristics of this type.

When an individual is of the Choleric temperament (a modification of the above) the skin is ruddy, showing quick temper and an habitual predilection for outdoor pursuits; the hair, reddish—denoting a hot temper, but sometimes of a brown tint. The eyes are

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grey, or bright brown, bold and stirring in their glance. The *Martians* also have an arched nose (showing considerable will power and force of character); the lips rather thin (denoting absence of tenderness), and the chin square (indicating will power).

The handwriting would be eager, active, free, and pushing, in both cases, in accord with these temperaments; and if *Mars* was in the ascendancy, it would have firmly crossed bars to the "t's," and probably angular-shaped dots to the "i's" as well, which are indications of a firm will and choleric temper.

The Melancholic, Bilious or *Saturnian*, individual has a lank, spare frame; black hair, indicative of melancholy; sunken eyes, showing a brooding, thoughtful nature; a nose somewhat long, and inclined to *descend* over the lips, the sign of melancholy and reticence (but sometimes an indication of stinging wit and satire); lips in which the lower projects, showing distrust; and a massive jaw, showing great firmness of character.

The writing would be pinched up, showing prudence and economy; without flourish, denoting an absence of self-appreciation, and containing only *staccato* any considerable pen-movement (which denotes good spirits), for this temperament is a sad and thoughtful one.

The Lymphatic or Phlegmatic temperament is represented in persons by their assuming the type of either *Venus* or *the Moon*.

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If the former, the subject has brown hair and eyes of the same colour, denoting a kindly and gentle, yet intellectual nature ; the skin being pink and white, and the nose straight, indicating refinement of nature. The chin would be rounded (showing a sympathetic and kindly disposition), and with a dimple in its centre, denoting interest in the opposite sex.

The Moon's personality is typified by a rounded face, having a dead or blue-white flesh, and the hair colourless. The nature is romantic, rather inconstant (from this cause), morbidly melancholy, and fond of travelling ; the eyes, of light-blue, have thick lids ; the nose is short and rounded, showing a passive sort of temper ; the mouth rather small, but having full lips, showing a love of this world's goods ; and a rounded and somewhat receding chin, showing by its retreating an absence of courage.

The writing is very rounded and inert-looking (showing a free and easy disposition) in both these instances. In the case of *Venus* constituting the pronounced agent in the temperament, it would slope to the *right* hand most probably ; in the case of *the Moon* being in the ascendancy with anybody, that person's writing probably would be rather upright, denoting the lack of great general warmth of affection.

The Nervous temperament also is denoted under two conditions or aspects.

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The first is that which is termed the type of *The Mercury*.

The skin of a honey-tint, frequently changing colour, and auburn hair, denoting intellectuality, are peculiar to individuals of this disposition. The eyes, which are deeply set, are grey or hazel-brown, showing scientific powers of thought. The nose is straight, rounded at the point, and having at its tip a small cleft, denoting an analytical mind. The lips are thin, the upper advancing and protrusive (considered to be a sign of goodness of disposition). The chin is pointed, thereby indicating acute intuitive perception and a quick brain.

The Second division, or type, of the Nervous temperament is called the type of *The Sun*.

Those of this form have yellowish skins and yellow hair, which shows artistic taste. The eyes are greyish or brown in hue, showing intellectuality. The mouth is even, and of moderate proportions; while the chin, which is inclined to advance, is somewhat round.

This is the *artistic* aspect of the nervous temperament.

The writing is, in the former type (of *The Mercury*), small, and often decreasing in size towards the ends of words, or at any rate not uniformly *thick*, denoting thereby acuteness, and a high simulation.

The handwriting of those in whom the type of *The Sun* is manifested, is legible, clear, and,

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if cultured, would no doubt exhibit harmonious capitals, etc., for this is essentially the *artistic* temperament.

Upon our temperament depend our feelings of love and hate towards other persons.

Thus those who are of the Saturnian description would be friendly with those of the Jupiterian, the Sun's, and Mercurian.

Those who are of Jupiter's type would be attracted towards any persons, except those of the type of Mars. Persons who show the characteristics appertaining to Mars, would be unfriendly with all people, except those of the Venusian type. The Sun's temperament causes persons under its "influence" to be friendly with all men, saving persons of the Saturnian type. Venus' temperament is friendly with everybody.

Mercury's dominion over an individual compels him to be friendly with those of the Moon's, Venusian and Jupiterian temperaments, while those of the Saturnian and Mars' types are his enemies.

The Moon's "influence" exerts its power by causing its subjects to be kindly disposed towards those of the temperaments of Venus, Jupiter, and the Sun; whereas those of Saturn and Mars are repugnant to them.

Astrologers affirm that when persons are thus mated to their "affinities," they stand a better chance of being happy than when

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married to those of the temperaments which are at variance with their own.

People who marry should certainly always have *one* "influence" in common, as they will then understand and feel for each other. Persons who are of the Saturnian type, it should be mentioned, seldom marry, for they have but little regard for the opposite sex. Mercurians often marry when very young; while those of the type of the Moon are very capricious in all matters of the affections, and frequently marry when well advanced in years, and often persons whom no one would suspect they would.

Such are the views of astrological physiognomists, and we cannot do better than study their theories before condemning them as "illogical" and "foolish."

People are far too hasty in decrying matters of which they are completely ignorant, and they also only too often forget, when they obtain a "mattering" of a study, that it is their "little knowledge" which proves such a dangerous thing.

We cannot pretend to know the nature of all the subtle influences which pervade our universe, and in my heart of hearts, I venture to think that the planets exercise some power over us of which we are entirely unaware: whether they save our lives is another matter: let the earnest student of astrology settle the question.

SECTION III.

THE CHARACTERISTICS MANIFESTED BY THE HANDWRITING.

IN this list of "Characteristics" are enumerated all of the important graphological signs, with their appropriate significations.

It will be noticed, upon careful examination, that this arrangement provides for almost every phase of character; but the *combinations* of the various qualities will require considerable study on the part of the student.

It must be borne in mind that the characteristics tabulated are mostly admirable in their way; it is only their total or partial absence, perversion, or undue accentuation which will render the indications of an unfavourable description.

For instance—the absence of benevolence (the finals curtailed, the letters huddled together), in conjunction with strong indications of acquisitiveness (cramped, inward-curved writing, etc.) would give the signs typical of the selfish individuality; again, the manifestations of strong passion (dark, curved handwriting) with that of acquisitiveness (inturned finals) would give the jealous

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disposition, that required all the affection it could obtain in return for its love; such an individual would be "touchy" and hypersensitive in all matters relating to his feelings. These cases, and those which are similar, must be worked out, and all the points be considered and well balanced.

Many "signs of character" which have figured in works on Graphology have been but the partial effects due to certain phases of particular organs of the mind. For instance—*truthfulness* is not *of itself* a primary trait. Conscientiousness is; and its greater or less absence will give a commensurate lack of scruple; its existence will always engender a sense of "right and wrong," no matter howervative or distrustful the individuality may be.

CONDITIONS OF CONSTITUTION.

Organic Quality.—The fineness of the writer's organism will be commensurate with the delicacy and lightness of the pen-strokes. Blurred, confused lines, which are entangled one with another, indicate a low quality of organization.

Idiocy.—The degree of activity of a person is denoted by relative length of the individual letters. When this condition is normal the letters will be more or less wide and spread out, exhibiting a rotundity of form.

Intensibility.—Intensity of feeling is shown

in proportion to the *sharpness* of the strokes and stops, etc. : the more acute and irregular the pen-strokes the greater the development of this condition.

MORAL QUALITIES.

Physical love—the passion which exists between the sexes—is shown in the handwriting by greater or less thickness of the strokes which constitute the letters ; the thinner the handwriting the more platonic the affection.

Constancy in affection, and the disposition to remain faithful in one's attachment, is denoted by the cross-bar to the "t" terminating in a sort of barbed hook ; all "t's" barred regularly ; as a whole the handwriting being uniform, the letters being formed consistently.

Philo-progenitiveness.—The love for children is indicated by a rather small, very curved and sloping style. The love of animals is denoted by a bold, curved, and somewhat ascendant type of writing.

Sociability, and the love of friends and companionship is shown by an open, curved style of penmanship ; particularly if it slopes to the right.

Executiveness.—Aggression (the inclination to attack, and *destructive force*) is shown by the final strokes to the letters, etc., and the cross-bars to the "t" advancing forward to the *right* ; dots to the "i" placed in front of that

Handwriting: Index to Character

letter; angular style; vigorous, pronounced pen-movement; well-spaced, advancing, "go-ahead" writing.

Avariciousness.—The capacity and desire for accumulating is denoted by the terminals, or finishing strokes to the letters being turned *back to the left and inward*. Economy, which is also derived from this propensity, is indicated by the handwriting being cramped in a greater or less degree, and the final strokes to the letters being curtailed; words abbreviated; the expenditure of ink being practically commensurate with the power of the faculty.

Secretiveness.—This propensity, which gives the ability to conceal and hide, and the disposition to be secret and politic in thought, word and action, is manifested by the body of the letters "a," "d," "g," "o," "q," etc., being tightly closed; also by *compression* of the handwriting; the finals being shortened; when the quality is very marked the letters will be scarcely visible, but almost dwindled into an indistinct, unformed condition.

Love of good living—the desire to gratify the palate is indicated thus—the strokes of the handwriting more or less swollen or *stubby-looking*; very thick stops, etc.

Cautious.—This sentiment makes mankind apprehensive of consequences, and therefore wary and prudent. The signs in the handwriting are punctuation carefully attended to;

the substitution of bars or dashes for stops; the cross-bars to the "t," and the finals shortened.

Love of praise, glory, and ambition are shown by ascending lines of writing; a curved line beneath the signature; a greater or less amount of flourish.

Continuity, the ability to apply the mind to whatever is undertaken, and the power of connecting one's ideas, is indicated by the letters being formed in an invariable manner; rather angular and even style; the crossings to the "t" being hooked at their termination; letters and words united together.

Self-esteem.—Dignity, self-respect, pride, and self-love are indicated in proportion to the size of the writing, and tallness of the capitals; also by the first, or first and second ascending stroke, or strokes of the letters "M" or "N" being considerably higher than that or those which follow; the signature underlined; the writing more or less angular; finals turned back and inwards.

Conscientiousness.—The sentiment which gives the sense of duty, justice, and honour, is denoted by the letters being placed on a level (*i.e.* even at their base, running in straight lines); the handwriting uniform in size; even spaces being maintained between the words and lines.

Will-power, which gives decision of purpose, and the love of freedom, is shown by firm

2. Handwriting: Index to Character

bars to the letter "t," which show a tendency to descend from left to right; bludgeon-like down-strokes to the "tail" letters; the handwriting being angular, rather than curved; the terminals finished by heavy pressure on pen—not "tailed" off.

Hope.—The spirit which gives enterprise, cheerfulness, and buoyancy, is indicated by a soaring, expansive style of handwriting; the finals being raised and thrown with a brisk movement of the pen upward; the bars to the "t" curving upwards.

Spirituality.—This sentiment engenders a love of the marvellous and occult, and also gives impressionability, and a trusting disposition. Its indications are thread-like, delicate strokes to the letters; wide-curved handwriting containing a pronounced pen-movement; letters unconnected; finals thrown high upwards.

Veneration.—This feeling may either be directed to the adoration of the supernatural, or else be applied to revering and respecting those who are placed in authority: hero-worship is one of its phases. Its manifestations in the handwriting are—ascendant style; small letters; low capitals; dots to the "i" and bars of the "t" placed high above those letters: terminals trending upwards.

Love.—Sympathy, kindness of heart, affectionately love, are shown by a "flowing" style of handwriting, the letters being extended

and thrown out with an expansive movement; long "tails" to "y" and "g," which are frequently turned back up on the right side of the letters; the letters placed well apart (though not necessarily unconnected); a curved style.

SECTION IV.

ÆSTHETIC QUALITIES.

Connectiveness.—The ability to combine and connect either words and ideas or materials, is indicated in the handwriting by the joining of the words together; the continued connection of the letters; the greater facility with which the connecting *liaison* is employed, and the simpler and more ingenious the methods of attaching the words and letters to one another, the greater will be the talent.

Ideality.—This sentiment inspires the desire to attain to perfection; it is the creative faculty, and in excess, or unless it is directed by the more practical qualities, tends to make things theoretical, visionary and dreamy. Its indications are—the disconnection of the letters which are placed side by side in juxtaposition; the style symmetrical, curved, rounded, cultured and harmonious; the capital letters being often fantastic and original in shape; upward strokes of the letter “d” written backwards; the writing more or less fanciful and *bizarre*.

Discrimination.—The faculty which endows its happy possessor with the power for detecting the

difference which exists between the sublime and the ridiculous—is manifested by waviness of the strokes of which the letters are composed; irregular, animated, mounting style of handwriting; the finals upturned; the letters unconnected and dwindling towards the endings of words.

INTELLECTUAL QUALITIES.

Suavity, which gives tact and the ability to get on well with those with whom one is brought in contact, is indicated by a curved open style of writing; letters diminishing in size towards the endings of words; letters of different sizes connected together.

Intuition, the faculty which imparts the power of instinctively judging of the motives and characters of others with whom we are thrown, is revealed in the handwriting by the letters being disunited; somewhat angular style.

Criticism, and the desire to compare and reason by analogy, is indicated by letters of small size; the letters being connected in groups (some being joined, and others again placed standing alone, having no *liaison* between them and those letters which precede and follow them); angular method of forming the letters generally.

Deductive judgment, the faculty which gives the aptitude for reasoning and the logical faculty, is shown by the perpetual joining of

3. Handwriting: Index to Character

the letters, and even words together; clean, correct handwriting.

Punctuality, and the sense of the duration of time, is shown in the handwriting mainly by regularity, neatness, and precision; the punctuation being well attended to.

Taste of melody and harmony, and susceptibility to musical strains, is indicated by a soft-looking, curved type of handwriting; good shape to the letters; heavy punctuation.

Mathematical aptitude, and the faculty for figures, is indicated by a more or less compact, regular, clear, and somewhat small style of writing.

Order.—This faculty gives the love of system, method, and neatness. The signs in the handwriting are—attention to stops and punctuation, and matters of detail and finish; style more or less small and regular.

Colour.—The perception of and appreciation of colour, indispensable to artists, dyers and painters, as well as to orators and actors, etc. (in giving them the power to speak with fire and colour), is indicated by thick down-strokes in the handwriting; darkness to any stops or marks which surmount or come beneath the letters; curved style of writing.

Measure.—The sense of proportion, which gives the ability to measure by the eye, to see the adaptation of parts, is indicated by regularity, and more or less harmony between the relative dimensions of the

Æsthetic Qualities

letters; the lines of handwriting being placed at regular distances from one another; even margins maintained; the writing being placed becomingly, and tastefully as regards its position upon the paper.

Observation.—The faculty for observing, which gives a penetrating, inquiring mind, and in excess, great curiosity, is denoted by angularity of the strokes of the letters and finals; small handwriting; the letters unconnected.

The sense of configuration, and the appreciation for the beautiful and artistic in contour and outline, is indicated in the handwriting by grace and elegance of form to the letters; curved style of handwriting; capitals formed regularly, or of typographic shapes; harmonious, and sweeping strokes.

Eloquence.—The signs are, the handwriting rapidly traced; the letters and words being united together with a single stroke of the pen where practicable, the pen being rarely lifted from the paper in their formation; gliding easy style.

It has not been deemed necessary in the foregoing list of qualities to describe the appearances of the *absence* of the traits in the handwriting.

It would have been possible, however, to take each one, *e.g.*, thus: Constancy—when small is accompanied by uncrossed *t*'s, and a lack of uniformity as regards the formation

Handwriting: Index to Character

of the letters; deficient sympathy—indicated by a reversed slant; and so forth. But this procedure is rendered quite unnecessary if the student take pains—as he should do—to acquire a thorough knowledge of the signs when of normal or large degree.

SECTION V.

PUNCTUATION, ETC.

It is quite possible to outline a person's character from a *single mark* which he makes with his pen. Thus, from such an apparently unimportant detail as a period or stop the graphologist is perfectly able to tell the temper, the tastes, and often the talents of the writer.

To illustrate. When the dot is thick and heavy, we infer that the pen has been driven across the paper with a decidedly strong movement of the hand which would be consistent with extreme energy and will-power; whereas when the dot is light and but faintly indicated, we may be certain that but moderate force has been expended upon its production, which would be compatible with less resistance and endurance in the character.

Again, a dot whose outlines were blurred would show a certain sensuousness of nature—strong passions and a want of proper restraint over the lower propensities; whereas a dot the edges of which were sharply defined would tell of refinement, and a perfect loathing against all that was coarse or vulgar.

Handwriting: Index to Character

When all the stops in their proper places, we get order, method, neatness and the sense of arrangement and system; when they are almost always absent, we may expect confusion and an utter neglect of prudence and carefulness.

With comma-like full stops we are likely to encounter a certain amount of impetuosity; with such as are well rounded, calmness and tranquillity of temperament.

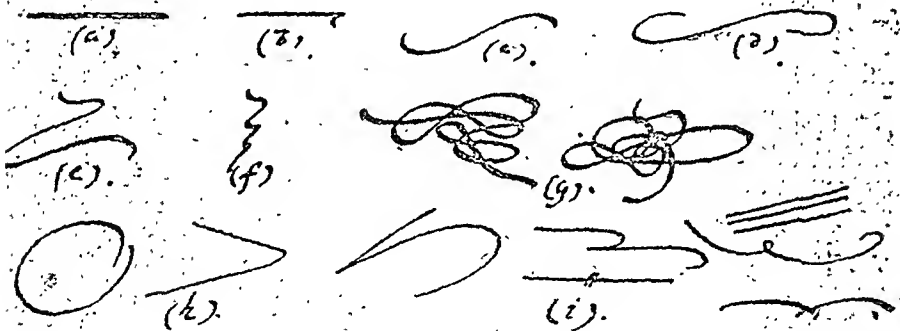
When the full stops are fashioned after the form of a comma and they fly down, written by the right hand, we shall get a tendency to sulkiness of disposition; when they are merely angular we may infer impudence—"the peppery subject."

The *placing* of the stops is also highly characteristic; but, as the rules which apply to this may easily be deduced after a little practice and experience, and as the mode of putting the dots and stops upon the paper varies almost infinitely, I am obliged to omit further elucidation of this point.

SECTION VI.

FLOURISHES.

Flourishes, which vary in form to a considerable extent, are exceedingly characteristic of the writer; the more so, as they are, for the most part, appended to his *signature*, which is the most important sample of handwriting which he can submit for judgment to the graphological expert.



With all flourishes, no matter what may be their actual shape, or the manner in which they are disposed about the handwriting, we shall find associated a certain *assertiveness* of personality; the simpler the flourish, the less artificial this self-insistence; the more elaborate it is, the greater will be the desire to seem what one is not.

Handwriting: Index to Character

Figure 5 shows the simplest possible kind of flourish—merely the curving of the name, in fact—a single line put below the name or names of the writer (c). With it we are certain to meet with a dignity of character—self-poise, *esprit*, *prezence*, and a degree of assurance which is found in people who know how “to keep their place” and expect their subordinates to keep theirs also, and who never knowingly let themselves down in the eyes of others. Earl Roberts signs after this fashion, which is essentially typical of the unshakable, self-poised spirit of the gallant commander-in-chief.

Fig. 6 shows us an additional stroke or flourish. Such a finish is significant of a persistence of character, of a person who desires to carry everything to a finality, and who, having once entertained an idea, would not hesitate to push it to its utmost conclusion. Such a writer will not deviate from his conviction, nor be found to alter his opinions readily.

Extend these flourishes somewhat—after the fashion of Figure 7—and we get typified the “*fin de siècle* of beauty,” which is never found except with a strong sense of idealism and a love of grace, perfection and finish. The writer of this flourish will take a pride in whatever he does, and he will not be content with an inferior position in the world of art or letters, and be somewhat less self-satisfied than he who puts a mere straight line under his autograph.

Fig. *d*.—Here we have the “hooks” more accentuated; the egoistical feeling will be greater. There will be, in consequence, more sensitiveness regarding “self,” and a liability to suffer on this account. We shall find such a person desirous of attracting others to him, and especially members of the opposite sex; rather apt to “fall in love” at first sight; enchanting, captivating, and often a rather dangerous character. Such a flexible pen-gesture correctly expresses the sinuous, amiable, soft-hearted nature of him who makes it.

In Fig. *e* we have an exuberant flourish, which is singularly typical of the luxuriant, effulgent spirit of the writer. Such a man will not be drained of his resources easily, and will usually display an elasticity of temperament that will enable him “to bob up” when least expected, and after he may have sustained the most serious reverses. This terminal may end in several ways—either vertically, or to the right or to the left; but no matter in which of these directions it may cease, it tells of the valiant, dauntless, intrepid, self-reliant nature, able “to do” and “to dare,” and adapted, if need be, to remove mountains when the steam is up.

A modification of this formation is figured in *f*, wherein we detect traces of greater animation and eagerness. Zola and Sardou, both men of prodigiously prolific brains, employ such a final, which is in every way in keeping with these

Handwriting: Index to Character

... writers, who have elbowed their way to the fore owing solely to their love of action and capability of exertion.

So far, we have considered definite *classes* of flourish. We shall, however, often meet with specimens which are absolutely lacking in the straightforward simplicity of any of the foregoing, and which scarcely seem to answer to any of the descriptions which have just been given.

Some which we shall see present, for instance, a series of extravagant lines which appear to have no other purpose than to obscure and deface the signature around which they are arranged. I have drawn one or two possible combinations in Figure g. Flourishes of this sort indicate ostentation, "bumptiousness," extreme self-consciousness, a wish "to look big" and cut a dash, and a love of appearing to the best possible advantage. Generally speaking, the writer will stand in need of the last of these qualities, as there will be little that is *genuine* about him. Hollow, superficial, unnaturally sentimental, vain, satisfied so long as he is borne along on the surface of the whirl of social life. Such a person is utterly wanting in all true force of character. Siding with all and standing by none, he will be the personification of pose and artificiality; whilst as to his moral character—well, it is not sufficiently *en evidence* as a rule to render its mention necessary. Such a writer may have "ability," of the "flash-in-the-pan"

order, be smart, and able to impress other people with his wonderful powers (?), but I have never yet seen a person of superior mentality or extreme erudition pen thus.

Sometimes we get the signature partially or even completely surrounded by a pen stroke (as in Fig. *h*). In this case I am inclined to see strong personal interests, and to deduce that the writer would be self-indulgent, a bit of "a dog in the manger," endowed with considerable "worldly wisdom," and inclined to further his own interests regardless of the claims of other people. Such a person would be apt to coddle himself, and there would be little fear of his ever neglecting the wants of "number one."

At times we find that the flourish is *connected* with the names; at others, it is separate from them. In the former case we may expect to find considerable logical capacity and the power for tracing cause and effect, which will be lacking, to a comparative extent at least, in the latter.

At times we shall meet with outlandish forms of flourishes, a few possible of which forms are given in Fig. *i*. With these and others like (or rather *unlike*) them—for they may take every possible and impossible variety of pen-movement—we shall usually get a certain *marked individuality*; but, should the flourish be *excessive*, we may feel perfectly certain that this will be more apparent than real—a love of eccentricity and desire to

Handwriting: Index to Character

is different from other people, rather than the mark of true genius.

The people who impress one most by their personality are, after all, those who do so with the least possible effort.

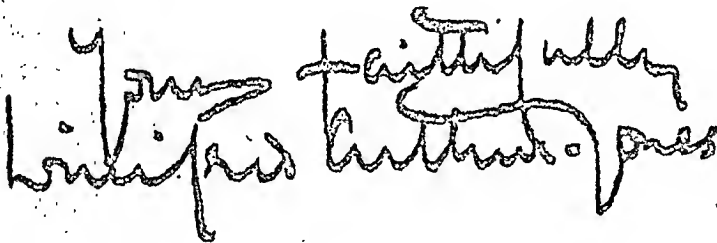
The most aggressive are not necessarily the most intellectual, moral or social; they may be "forward," and that is all there is to be said of them.

The desire for popularity, the wish to succeed, to produce a pleasing effect upon others, is all very well in its way; but true selfhood, real manliness or womanliness, is free of all this; is not conceited, but independent, self-reliant and disposed to abide by its own estimate of itself, rather than to trouble about the evanescent value which the world puts upon it. Though the love of admiration and applause assist us much in putting forth our ability, it is not by this alone that we shall ever rise beyond the crowd to whom we would appeal.

SECTION VII.

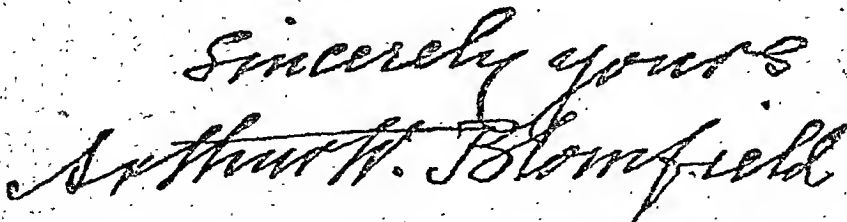
PROFESSIONS : HOW HANDWRITING SHOWS
FITNESS FOR OCCUPATIONS IN LIFE.

By way of illustrating the practical application of the principles of graphology, the following handwriting specimens are given. In each case they are typical of some one profession, in which the writer has distinguished him or herself.



A handwritten signature in cursive script. The letters are slanted to the right, showing considerable movement. The words 'Yours faithfully' and 'Arthur W. Blomfield' are written in a compressed, slanted manner.

I. *Actor* : Writing sloping and showing considerable movement ; running up at the ends of the words and lines ; letters standing separately ; well-shaped capitals ; signs of compression visible.

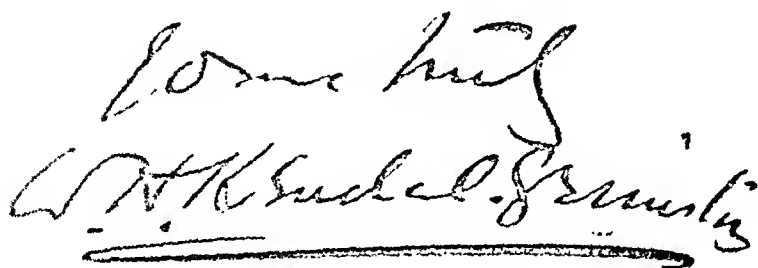


A handwritten signature in cursive script. The letters are more upright and well-formed than the previous specimen. The words 'Sincerely yours' and 'Arthur W. Blomfield' are written in a clear, compressed manner.

II. *Architect* : Correctly-formed letters ;

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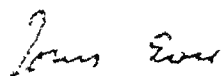
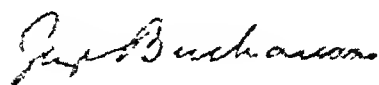
17. *Idem* of outline; parallel, equi-distant
traces; neatness apparent.

A handwritten signature in cursive script, reading "W. H. Schuchel, Esq.". The signature is written in dark ink on a light background. The letters are well-formed and connected, with a clear upward trend. The signature is underlined with a single horizontal stroke.

III. *Artist*: Shapely letters, placed at regular distances; even margin on the left-hand side; original forms of characters; well barred *t*; upward trend of writing; absence of connecting strokes between the letters, *l. eye*, but indistinct writing—broad effects; "mail," "picked out"—detail.

A handwritten signature in cursive script, reading "Henry Scott Mott.". The signature is written in dark ink on a light background. The letters are well-formed and connected, with a clear upward trend. The signature is underlined with a single horizontal stroke.

IV. *Clergyman*: Even, firm, curved, and sloping "hand"; simply-formed letters; tall capitals; *t* barred high up; neat penmanship; original shapes of capitals; letters run on one to another.

A handwritten signature in cursive script, reading "Louis Eves.". The signature is written in dark ink on a light background. The letters are well-formed and connected, with a clear upward trend. The signature is underlined with a single horizontal stroke.A handwritten signature in cursive script, reading "J. B. Buchanan.". The signature is written in dark ink on a light background. The letters are well-formed and connected, with a clear upward trend. The signature is underlined with a single horizontal stroke.

V. *Writer*: Clear, even, sloping, looped

and curved formations; firm, energetic "hand"; stops minded; angular and sometimes unconnected letters.

Let us see what

VI. *Dressmaker*: Curved writing; symmetrical, flowing strokes of the pen; spacing even; downstrokes heavy; letters well finished off; eccentric capitals; clean-cut out-lines; adaptable "hand."

Even I turn to keep one of

VII. *Editor*: Clear, regular, steady "hand"; constantly-connected words; letters sometimes unjoined; neat. "Art-Editor": Shapely, even style; thick strokes.

paper for the

VIII. *Lawyer*: Sharply-outlined letters; clear, connected letters; non-entangled strokes; characters often separated; thick, long *t*-bars—upslanting; fluent style; upward run of writing.

IX. *Musician*: Round-shaped letters; sloped to the right; original—composition: thick bars,

Handwriting: Index to Character

Truly &c
Florence Perry.

Steady "hand"—executants; well-formed and finished letters.

Andie L. Luchini

K. Sculptor: Parallel pen-strokes; print-like letters; sweeps; original formations; thick strokes.

Yours most gratefully.

W. O. P. M.

M. Soldier: Firm, clear, steady "hand"; large, visible; thick strokes; tall capitals; barred, high-crossed *t*; bars; stops.

Yours, dear Mr. Treasurer,
Very faithfully yours

W. O. P. M.

N. Tradesman: Steady, consistent

"hand"; order, clearness; *z* barred; words connected; archaic capitals; slope; loops: letters often unjoined.

*I am sure
your key*

S. Barling-Gould

XIII. *Writer*: Small, "nervous" hand; well-finished, original letters; letters *either* usually connected or generally left apart: loops, inclination, etc.

SECTION VIII.

WRITING AND MATRIMONIAL ADAPTABILITY.
GRAPHIOLOGY AND "NATURAL SELECTION."

Alphabetical handwriting is powerless to indicate whom we shall marry, if ever we do so at all; it is by no means to be despised as a means of ascertaining how far our *fiancé's* disposition is likely to harmonize or disagree with our own.

As we have already seen, there are graphic signs for all qualities—moral and intellectual, social and religious; and it is according to the development of these qualities that affinity or lack of adaptability between the partners is produced.

The constant woman, for instance, would be likely to enjoy wedded bliss, in the real sense, with a writer such as this. Look at

*your own letter handwriting. If you
are the writer, the enclosed*

will tell of the want of sense of proportion shown by the irregular mode of forming the letters. Intellectually, perhaps, your character might harmonize with a person of great intelligence; but, unfortunately, the latter will not provide a good substitute for moral force.

The next example shows equally good, indeed superior, intellectual endowments; but the *t*'s are all crossed, and the writing has

W. R. Wood Stephens.

a far less slippery, and firmer look. Here we get mental, moral, and social power of a pronounced description.

The specimen which follows is composed of a series of more or less circular strokes—a highly affectionate disposition; sensitive to

Sincerely Yrs.

a degree, and inclined to suffer the keenest agony unless appreciated. A nature such as this must needs wed one in which constancy and tenderness figure prominently—that is, one whose handwriting, whilst being slanting and curved, shows, at the same time, evidence of the “enduring” will which is denoted by heavy bars.

The next sample which I shall give submits signs of the compression, which shows a certain self-consciousness. Some of the letters, too, commence with a little inward twist, and this will have the effect of making the writer

Handwriting: Index to Character

...somewhat jealous. An affectionate, sensitive disposition such as this is certain to be misunderstood, from the fact that it will reveal

Faithfully yours

itself so cautiously; a nature such as this never wears its heart upon its sleeve, and is, in consequence, misjudged as often as not.

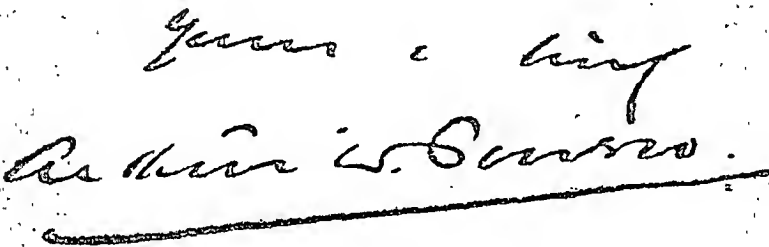
The last example which is offered presents a heavy appearance—assuring us that the writer's affections are not platonic. The

Yours faithfully

...of a "hand" such as this should not belong to a cold, indifferent nature, for that would prove most disastrous in its results. A warm-hearted, ardent temperament like this needs to feel that its "partner for life" is deeply interested and possesses strong affections.

SECTION IX.

FAMOUS AUTOGRAPHS : WHAT GRAPHOLOGY
SAYS OF THEM.



Yours a King
Arthur W. Pinero.

Arthur Wing Pinero.—The signature of the well-known dramatist indicates high artistic perception by its flowing and harmonious lines. Sense of the beautiful, and an eye for form—which assists the writer as well as the artist—are indicated by it also whilst considerable originality is shown by the peculiar formations of the capitals. Eloquence is present in the united *W* and *P*. Contest and the ambition to excel have representation in the ascendant movement of the writing, and in the *z*-bar and underlined names. Wit, intuitive perception and the power to clothe his creations in words that make them live and move, are denoted by

Handwriting: Index to Character

the rapid, upward-running, often separated, and thickly-penned letters.

Yours truly
J. L. Toole

John Lawrence Toole.—The sign-manual of this popular comedian shows a great degree of susceptibility, kindness of heart and generosity, by its inclined lines, and soft, full curves. The indications of humour are very visible in the sweep of the *J*, and sociability in the wide, rounded formations of the letters, also is implied.

W. Pitt
Nov. 11. 1782

William Pitt.—Here we get the connecting-stroke between the capitals, signifying the power of speech, which, in combination with the inclination to the right of the strokes of the writing, gives the power to influence others. A great deal of lucidity of mind is shown by the directness and clearness of the line. Protectiveness is shown in the loops of the *W*, *P*, and *t*.

Yours sincerely
L. Ormiston Chant.

Mrs. Ormiston Chant.—The strokes of which this specimen is composed are somewhat set and fixed, and decidedly angular. Here we get the indications then of strength of purpose and less flexibility than would be the case were the writing curved. Penetration, searching observation, considerable method, and practical interests are suggested by the angularity, clearness, placing of the periods and i-dot, and the connection of the letters. Whilst there is not a little straightforwardness and courage in the direct advance of the writing and the t-bars. The lightness of the writing gives evidence of a nature opposed to sensuality and a certain coolness of temperament.

Yrs. very sincerely

Stopford Brooke

Stopford Brooke's handwriting manifests literary ability of a high order, it being small, carefully constructed, and cleverly turned out. The clearness of the strokes,

Handwriting: Index to Character

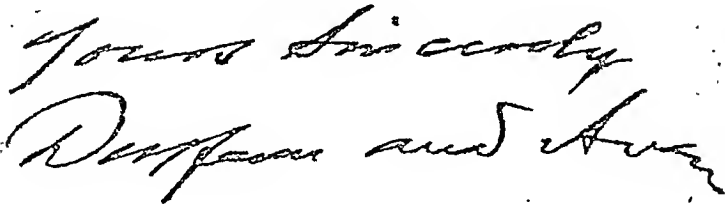
the pointed appearance, etc., evince critical acumen, insight into motives, and intuition of mind. Cultivation and taste also are shown by the unpretentious and highly symmetrical shape of the letters. Prudence is indicated by the uprightness of the letters and the stroke under the names,* and a tendency to heed small matters which would go unnoticed by less careful and painstaking persons. This is a "reasonable," and very practical, "hand."

W. T. Stead

W. T. Stead.—The heavy look of the letters *W*, *t*, and *a* means force of will ; the writer will go to great lengths in attaining his object, and may sometimes defeat his purpose by doing so. The clearness of the strokes means, at the same time, the careful, collected mind, which can think out a plan, and does not need other people to do its organizing and criticising for it. Order is indicated by the stops. Energy, ardour, and a good degree of faith in the future are signified by the *tout ensemble*.

SECTION X.

MORE "CELEBRITY" SIGNATURES AND THEIR
SIGNIFICANCE.


 A handwritten signature in cursive script, reading "Yours sincerely, Dufferin and Ava". The signature is written in dark ink on a light background. The letters are closely spaced and show a slight serpentine motion, particularly in the 'a' at the end of 'Ava'.

Marquis of Dufferin and Ava.—Extreme refinement and mental cultivation are denoted by the grace and delicacy apparent in this autograph. A person who thinks with clearness and ease uses his pen so that every stroke stands out and is essential to the letter of which it forms a part. We have here strong powers of analysis, penetrating insight, and no want of detail in this direct, sharply-turned, and rather minute series of pen-strokes, whilst a subtle order of intelligence, capable of dealing successfully with men and affairs, is signified by the carefully closed *a*, the slightly serpentine motion of the letters, and the diminished sizes of the same at the end of the names. Energy, aspiration, sympathy, and religious

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feelings are present in a high degree, and manifested by the usual signs.

J. Forbess Robertson.

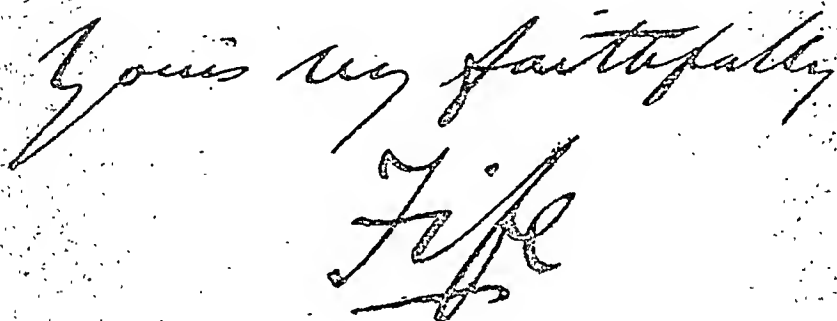
Mr. Johnstone Forbes-Robertson.—The dominant features shown by this signature are great artistic tastes, and a good eye for both form and colour—as indicated by the simple, cultured, harmonious, and withal, dark strokes, of which the letters are composed. The signs for order, and attention to matters of detail are displayed in this handwriting, which is small, stops being placed after the initial *J*, and at the end of the name. Energy, both mental and physical, and ardour are strongly denoted by the sharp pen-movement, ascendant style, and the line beneath the autograph.

H. Price Hughes.

The Rev. Hugh Price Hughes.—The signature of this noted cleric is indicative of great clearness of thought, the letters being placed at regular intervals, and cleanly formed; the signs for causality (connected letters), order (punctuation minded), and energy (flowing style, letters attaching

Signatures and their Significance 63

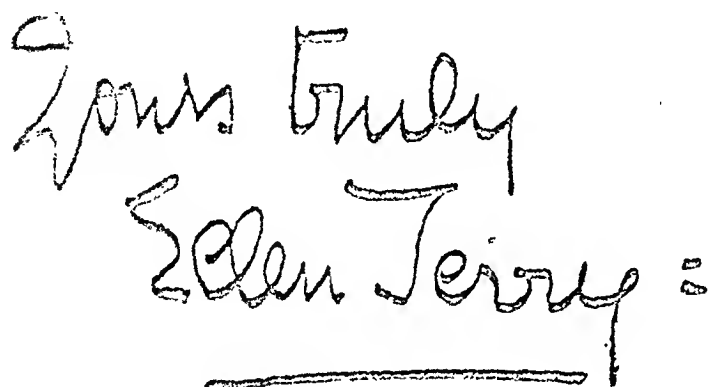
themselves to one another), are dominant. Benevolence (full, looped letters), executive-ness (somewhat angular and pushing style), power of enthusiasm (final stroke to *P* thrown off), and conscientiousness (evenness of lines) are all well represented; and the height of the capital letters informs us that the reverend gentleman has a fair share of self-esteem.

A handwritten signature in cursive script. The first line reads "Yours very faithfully" and the second line reads "Fife". The letters are bold and fluid, with a heavy dot on the 'i' and a bar on the 't'.

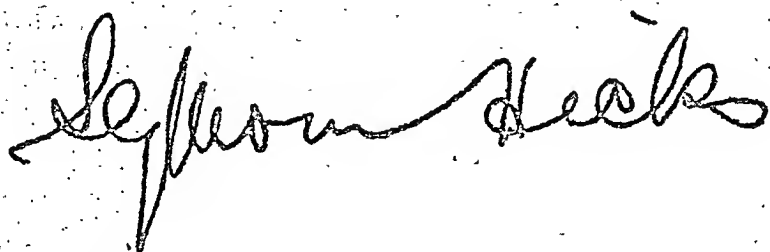
The Duke of Fife's writing is bold and energetic, showing the love of movement to be strong with him. Notice the heavy *i* dot and *t* bar, etc. This compact, clear writing indicates lucidity of mental vision; capacity, that is, to see into a subject; and the ability to estimate the worth of a transaction. In order to pen so free a "hand," the writer must be able first to know what to say or do, and then know the way in which to say or do it. This is a specimen that proves the writer to be capable of making rapid combinations. The small line traced under

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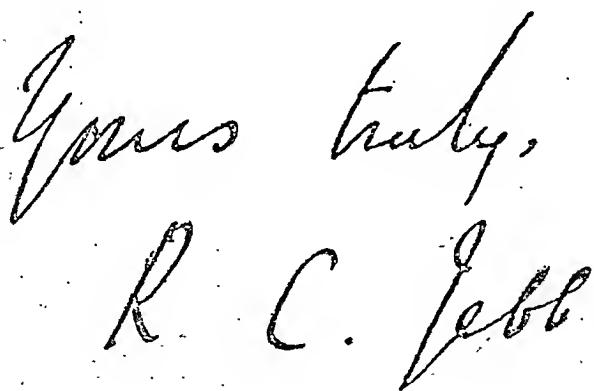
the names gives emphasis and force to the signature, showing as it does that the Duke has a fund of reserve power and the capacity to assert himself when necessary.

A handwritten signature in cursive script. The first line reads "Yours Truly" and the second line reads "Ellen Terry". The signature is written in dark ink on a light background. The name "Ellen Terry" is underlined with a single horizontal line.

Ellen Terry.—Observe the simplicity, yet the exceeding originality, of the formation. Artistic feeling of a high order is shown by the symmetry and finish; a well-regulated imagination by the visible, yet controlled, "movement." The clear, regularly-spaced letters offer evidence of a vivid type of intellect. Will-power is conspicuous in the heavy bars and the other horizontal lines, and shows that she can *realize* what she proposes to achieve. A large handwriting like this usually goes in for big plans, and is rarely content with modest attainments. In the bars placed after the surname, I am inclined to see the desire for perfection and the fear of incompleteness.



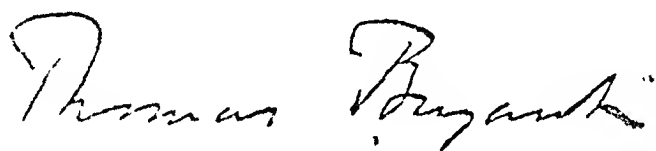
Seymour Hicks.—A contrast to the foregoing. Here we get the irregular height of the letters, which are run on one to another; extreme versatility; the tendency to divide the attention too much between many things. No lack of ability, nor want of perception; but the risk of expending useless effort. Music and dramatic power in the wide curves and “dash” of the strokes; humour, too, in their “fly-away” look. The temperament is intense; but we can scarcely hope for the same reserve power which is indicated so unmistakably in Miss Terry’s autograph.



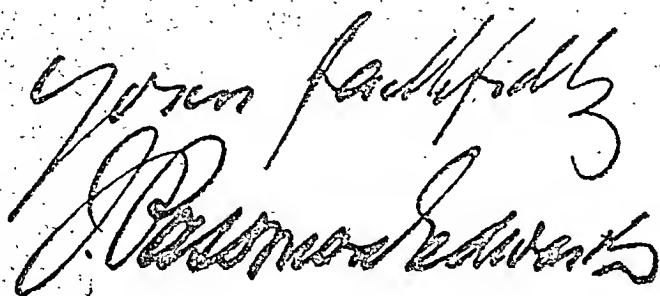
Sir R. C. Jebb.—Excessive clearness and simplicity; perspicuity and the mind which

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also at rendering everything that it attempts to explain "as plain as a pikestaff." Observe the regular intervals which occur between the initials and words; the mind accustomed to give everything its due measure of attention and importance. How well-governed are the strokes, how definite their aim; order and neatness are shown by the comma and full-stop; and a severity of taste, in the simple capitals, which would appreciate accuracy in art or literature before the quality of mere attractiveness and showiness.

A handwritten signature in cursive script that reads "Thomas Bryant". The letters are fluid and connected, with a clear, consistent slant. The capital 'T' is large and prominent, and the 'B' is also large and well-defined. The signature is written in dark ink on a light background.

Thos. Bryant.—Mr. Bryant, the eminent surgeon, writes what is, in every respect, a typical "hand." Clear, lance-form, and to the purpose—its strokes tell of foresight, acuteness and mental activity. Power of observation is well indicated; whilst in the manner in which the *T* and *h* are united, we see the sign of mechanical skill which is a pre-requisite to success in surgery. The "breaks" in the words denote a keen sense of human nature. A man of the world, he would be likely to understand the way in which he should deal with the people he met. Self-dependence, in the tall capitals, and executive-force, in the firm strokes, add the will to do and dare.


 A handwritten signature in cursive script, reading "Yours faithfully J. Passmore Edwards". The signature is written in dark ink on a light background.

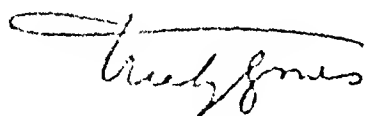
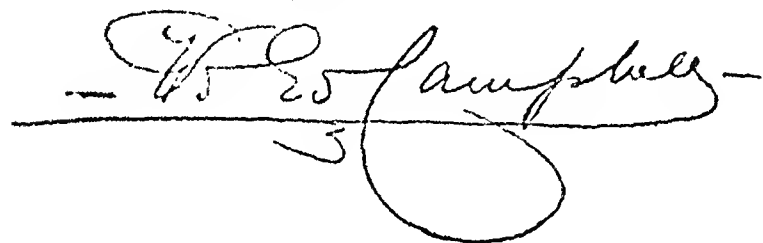
J. Passmore Edwards.—Here we get business ability and practicability in the united and closely-set letters. There is no want of "individuality" in this specimen; neither is there any lack of the power of turning whatever talent there may be to the very best account. Ardour and persistence are strikingly manifested by the ascendancy and force of the letters. This is a mind that gathers much from observation and personal experience. "Detail" and "the whole" appear to be balanced, the writing being neither large nor small. With an eye to the vast he will take minutiae into consideration also. The curious loop of the *E* shows that he is a strong partisan, and inclined to support whatever cause he feels an interest in with enthusiasm.


 A handwritten signature in cursive script, reading "Cecil Raleigh". The signature is written in dark ink on a light background.

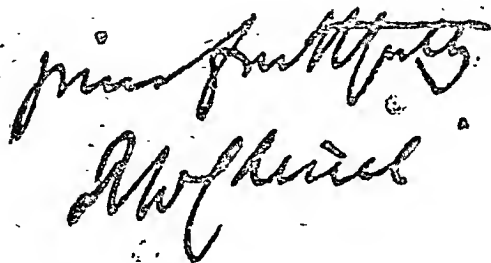
Mr. Cecil Raleigh's autograph shows power of words, in the united names; and no

Handwriting: Index to Character

of "fancy" in the *tout ensemble*. Here we get "artistic" capitals, and a "hand" which suggests a "broad" rather than the literary method. The large writing shows the power of dealing with effects, and, with corroborative evidence, which is forthcoming, typifies the man who knows how to hit the public taste.

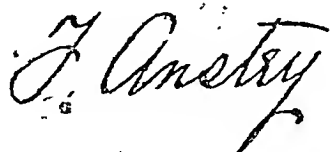
A handwritten signature in cursive script that reads "Lady Jones". The letters are connected, with a long horizontal flourish extending from the top of the "L".A handwritten signature in cursive script that reads "Lady Colin Campbell". The signature is written on a horizontal line and features large, wide, sweeping curves, particularly in the "C" and "P".

Lady Colin Campbell.—Another "literary" "hand," but one entirely different. The flourish and wide curves, considered with due regard to the connected capitals, are highly suggestive of "the journalist," one able to write upon the drama or music, anything that happens to be uppermost in the social world. This autograph shows us less depth than brilliancy. It is a highly impressionable nature; liable to feel "slights" acutely, and enjoy "applause" to the full.



The image shows a handwritten signature in dark ink. The signature is written in a cursive style. The first line appears to be 'Dean Church' and the second line is 'Dean Church'.

Dean Church.—The autograph of the late Dean of St. Paul's is one of those small, intellectual "hands," which accompany the highest degree of mental activity. We get, in the united words and initials, strong sequence of ideas, and a good flow of thought, such as would assist any speaker or preacher; whilst in the ascension of the writing and the heavily barred *t* we have the indication of indomitable energy. There is aspiration and religious feeling in the high *i*-dot and simply-formed capitals; and concentration of mind in the perfectly finished and diminutive letters (notice that the *r* has been re-touched).



The image shows a handwritten signature in dark ink. The signature is written in a cursive style. The first line appears to be 'F. Anstey' and the second line is 'F. Anstey'.

F. Anstey.—The clearness of the letters, and the way in which they are placed, shows us the perspicuous mind of the author who can develop a plot with skill and clearness.

Handwriting: Index to Character

Intellectual faculty is implied by the angular formations visible at intervals; and artistic perception is shown by the curved shapes of the capitals.

Yours very truly
H. D. B. Nottingham

The (Roman Catholic) Bishop of Nottingham.—This small-sized writing indicates, as a whole, spiritual force; a subtle, appreciative mind and application. The slope of the letters shows acute sensibility; a nature such as vibrates in unison with "the sweet sad music of humanity." "Construction," ideas in action, is implied by the curious manner in which the *h* is joined with the *t* in *Nottingham*; and culture in the graceful, cultivated formations of the letters, e.g., the *d*.

Irene Vanbrugh

Mrs Irene Vanbrugh.—This specimen illustrates imagination and a wealth of ideas in the *I* and *r*; the *e* and *n*, etc., standing apart; and artistic perception by the elegant capitals. The connection of the names

Signatures and their Significance 71

denotes the power of expressing the emotions ; whilst the unrestrained freedom of the whole indicates dramatic feeling of a high order.

C. Chester

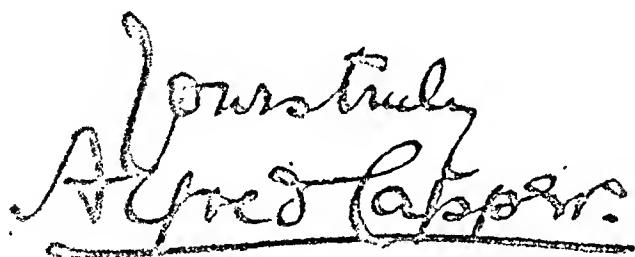
Psychometry.—The interest which is shown on all sides nowadays in regard to whatever is "occult," has induced me to insert the autographs of four "psychics"—Madames C. Chester and Florence Montague, Miss O. Findlay and Mr. Alfred Capper.

Yours faithfully
Oliver Findlay

These offer evidence of their writer's gifts, in the manner in which many of the small letters are placed singly, standing alone ; for instance, the *s* and *t*, in *Chester* ; the *a* in *Montague* ; the *l* and *a*, in *Findlay*, and the *e* and *d* in *Alfred*. The angularity of the strokes, especially in the case of Mme. Chester, must not be overlooked, it being the graphic sign of penetration. This quality

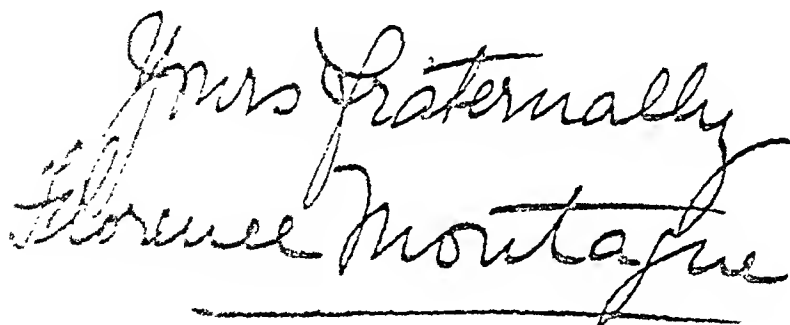
72 Handwriting: Index to Character

It is by no means lacking in Mme. Montague's signature; but it is not quite so apparent in Mrs. Pindlay's or Mr. Capper's.



Yours truly
Alfred Capper.

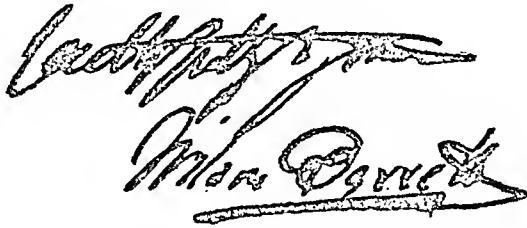
It is difficult to account for these super-sensuous endowments, and still more so to point out any special signs in the handwriting as their probable expression. It seems, however, that such qualities spring from an exquisite sensibility coupled with a creative mind, or, at any rate, an exceedingly responsive temperament, easily affected by external conditions, capable of reducing its impressions in regard to surrounding influences to a definite focus.



Yours Gratefully
Florence Montague

SECTION XI.

A GRAPHOLOGICAL SKETCH OF WILSON BARRETT :
WHAT HIS WRITING TELLS THE EXPERT.



In order that the student may have an object-lesson in graphological analysis, I give a specimen of handwriting, from which it will be possible for us to derive a detailed delineation of the writer's personality.

Mr. Wilson Barrett ordinarily writes in the manner opposite, viz. a spontaneous, animated, quickly-traced "hand," the pen-strokes of which serve to show that activity, both mental and physical, are natural to him.

His temperament will render him exceedingly energetic : notice the unmistakable evidence of strong pressure with which the lines have been traced, and their nervous "movement" in addition. Look at the thickness of the strokes which comprise the

Handwriting: Index to Character

... of the names; attend to the *z*-bar and *z*-dot, Reserve force, will power, and an insatiable thirst for hard work, everywhere, the heavy terminals to many of the letters (ably of the bars in *my*, *this*, *to*, etc.) imply resolution; an unceasing desire to accomplish whatever it is proposed to do. Not this the cure to get weary or faint-hearted.

Pleasant Sir,

You have my

permission to reproduce

this - if it be of any

service to you & co to.

~~Very truly yours~~

Wm. Everett

Nor will the writer of this small writing with its "stops," be likely to omit the tiny details which together make up the great whole. In the signature we notice that the letters are singly; in the rest of the specimen they

are, almost without exception, united. Here we get indications of the creative mind that seeks to put its conceptions into practice. From the manner in which *My dear* and *faithfully yours* are run together, we may logically infer that literary or elocutionary talent would be likely to act as the medium for conveying his inspirations to the world; these, moreover, will be of a highly vigorous, impassioned order (thick strokes). He will deliver his message with force and fire. There are no half-way measures here.

This writing attests the fact that the writer believes in, and acts upon, the motto, "try, try again." His power to rivet his attention upon what he does, his thoroughness (evenly-placed letters); his elasticity of mind (upward tendency of terminals in *my*, *any*) constitute him a man almost *bound* to succeed in what he attempts. Whatever impedes his progress he can remove with but little effort. Those who would interfere with him had better beware. They have someone to reckon with.

Intense, whole-souled, imaginative; yet eminently practical; intellectually and physically adapted to make his mark—in the world as well as on paper—painstaking and careful, yet, once resolved upon any course of action, qualified "to get right there"—such is Mr. Wilson Barrett, who, if we mistake not is one of the greatest—perhaps the greatest—of lights in the dramatic firmament of to-day.

SECTION XII.

THE STYLE OF HANDWRITING CONSIDERED IN
RELATION TO THE TYPE OF HAND.

It is a well-known fact that the largest hands produce the finest work—the smallest handwriting; whereas the most diminutive hands write after the biggest possible fashion.

Again, we find that the manner in which pressure is exercised upon the pen will depend upon the way in which the thumb or either of the fingers is employed to drive it over the paper.

With a strong thumb we get naturally a firmer handwriting than with a weak thumb. We shall find with the former, too, more decided bars to the *t*, and indications of greater pressure having been expended upon the pen. The pulse beats of the thumb, moreover, doubtless play an important part in determining the fluctuations in pen-pressure.

With a long forefinger again—which is the digit which we use when we are desirous of ordering people to do a thing—we shall find the *t* crossed high up, and the *i*-dot going far above the letter. The writing in general will soar—ascend upon the paper.

The round-built, tapering, muscular hand will, of course, be better adapted to execute curvilinear movement than a square-set, angular hand; the consequence being that in the one case the writing will abound in expansive, curved lines, whilst in the other it will present a contracted, pointed look. Muscle is, *per se*, adapted for *motion*; bone tends to inertia.

The "nervous" type of handwriting is small, animated, and full of "life" and go—the result of the rapidity with which the nerve-force is generated and discharged.

With a phlegmatic, lethargic temperament—that is, with a flabby, soft, fat hand—the writing will be composed of a series of rounded inactive-looking lines; whilst with a hasty, eager, impassioned temperament, with a hard, energetic hand, we shall meet with a succession of rapid, animated, sharply outlined strokes of the pen.

We may regard the handwriting—or, at any rate, all natural, unstudied writing—as a registration of personal *gesture*. People make gestures that are in accordance with their anatomical development.

Thus, the sturdy, bony Teuton will employ fewer gestures than the lithe, muscular Celt, and the consequence is that the writing is in the one case more endowed with hardness and strength; and in the other with flexibility and animation—in complete agreement with the writers' respective temperaments.

SECTION XIII.

HANDWRITING AND NATIONALITY.

THAT there is a national, as well as an individual handwriting, the most superficial observer will be prepared to admit.

We recognize, moreover, not only the wide discrepancies which exist between such utterly different *scripts* as (say) the Chinese and the English, or the Russian and the French; but the slighter variations, which are none the less actual (though somewhat more subtle), between the "hands" of the French and the English, or the English and the German.

National handwriting is eminently typical; that is to say, the writing which is representative of a people generally, if not always, bears out the theories of graphology.

Take, for example, the writing of the average middle-class Briton. What is it like? We all know! "copperplate"—or something very near it; possibly clear enough, but absolutely wanting in freedom, in originality, in flow, in grace. And is it not in accordance with the set, formal, and somewhat precise character of our people?

The British public dearly loves respectability—it glories in it; fears lest it will outrage the feelings of the worthy “Mrs. Grundy” (is she not an eminently English institution?); and is, in consequence, inclined to move and think in a narrow groove.

This stiff, conventional writing is quite usual, too, among the Scotch and the French; but the French writing differs from it in this respect, that it is better formed—more artistic.

The essentially “French” “hand” is well sloped, very much curved, and generally liberally endowed with a superabundance of flourish; which is in absolute accord with the principles of graphology, as showing extreme sensibility and a proneness to take offence at trifles. There is less angularity about the French writing than there is about the English; there is also far less power of application, less love of laborious employment, and more inclination towards play than hard work in the French nation.

The typical British “hand” is practical—eminently so; more compressed and less delicate; less thin-skinned and not so artistic.

The German writing is mostly stand-up—highly suggestive of the somewhat unromantic people who pen it. Full of angular, cramped characters, the hand of the average German gives him away in an instant to the graphologist, who reads therein of his solid,

so Handwriting: Index to Character

studious, philosophical mind—in strange contrast to that of his near neighbour the Frenchman.

The Italian “hand” is vivacious, subtle and delicate—in harmony with the nation.

The American writing differs a good deal from any of these. It is often large, and the manner in which the letters are finished off varies considerably from European writing.

But the typical American “hand” is nothing if not representative. “Brother Jonathan” writes big, as a rule, just in the same way as he “talks tall.” He pens in a fashion that impresses you forcibly with the fact that he needs “elbow room,” also a sufficient supply of stationery materials in order that he may execute his caper-cutting with his pen effectually (in keeping with “Yankee” brag) to his own special satisfaction, and thereby show you how “great” everything is in “the U.S.A.” I don’t think the writing of the average American citizen is altogether “artistic” in appearance; but it certainly possesses an individuality of its own, which is in keeping with the go-a-head, speculative character of the people.

It would be possible to consider the handwriting-characters of each nation; but since it is scarcely likely the student would be familiar with Oriental *scripts*, and as no useful purpose could be served by our giving

examples from such, it will suffice to say that the laws of graphology will be found to apply, in a greater or less degree, to the handwritings of all peoples, and that it is quite possible to deduce correct conclusions by the aid of our science from the penmanship of any inhabitant of the surface of the globe.

SECTION XIV.

HOW SOME FAMOUS PEOPLE WROTE, AND
WRITE.

It is interesting to glance over the autographs of famous men, especially with reference to the professions which the writers have adorned

For there is a certain resemblance, in many cases, between the writings of any two or more men who happen to follow the same trade, or who attain eminence or success in some one particular calling.

Thus, there is one writing of the scientist, another of the author, another of the poet, yet another of the actor, and so on. Of course, any two "hands" which may be met with in any one "line" may vary in detail, but in other respects—in essentials—we shall find them "much of a muchness."

Take the writing of the present sovereign, H.M. King Edward VII. It is fluent, free, and absolutely in agreement with his genial, adaptable disposition. That of H.M. Queen Alexandra, again, is highly characteristic—looped and sensitive—but showing a tendency to run to flourish.

How some Famous People Wrote 83

The penmanship of her late Majesty, Queen Victoria, was a strong argument in favour of the view held by the graphologist, it having been dignified, determined, and clear to the last—in perfect accord with the known character of our late lamented sovereign.

The handwriting of H.I.M. the late Dowager Empress Frederick of Prussia resembles that of her Royal mother, which, after all, is not so very extraordinary, if there be any truth in the view that there is such a thing as heredity in handwriting.

The most distinct and clear handwriting, as a rule, is that of scientific men, Sir William Crookes, Dr. A. Russel Wallace, Chas. R. Darwin, Michael Faraday, Prof. F. W. Barrett, Prof. Thos. H. Huxley, Sir James Paget, Sir William Gull, John Hunter, John Locke, and W. MacGillivray being good examples.

The most graceful formations are to be seen, generally speaking, with first-class artistic minds: Mendelssohn, Frederic Lord Leighton, Rubens, Van Dyke, Swinburne, Shakespeare, Tennyson, Ruskin, Sir Edwin Arnold, S. R. Crockett, "Ian MacLaren," Chas. Dickens, W. M. Thackeray, Stephen Phillips, Rudyard Kipling, Landseer, Canova, W. P. Frith, and J. R. Lowell being several cases in point.

The boldest writing has been penned by

men such as David Livingstone, Earl Roberts, Lord Kitchener, Sir Donald Stewart, Sir Evelyn Wood, Duke of Wellington, Lord Wolseley, and Oliver Cromwell.

Some of the most acute, angular writing has been that of legal luminaries, among whom we may instance Edward Blake, Sir Richard Webster, Lord Brampton, Lord Thurlow, Sir Henry James, etc.

Small, cramped writing was bequeathed to posterity by Thos. Carlyle, in striking contrast to that of Chas. Kingsley, the Baroness Burdett-Coutts, the late Earl Shaftesbury, Wilberforce, or John Howard.

The great Elizabeth employed an enormous amount of flourish, as did E. A. Poe, the American poet, Cardinal Wiseman, and many others who have been and are anxious to be thought of great account in the eyes of others.

All the "greatest" minds have penned simply. Reference to the autographs of Cardinal Newman, Beethoven, Shakespeare, John Bright, W. E. Gladstone, Thos. Paine, Palmerston, Sir Robert Peel, and General Gordon, among others, will render this fact apparent.

SECTION XV.

RESUME AND CONCLUSION.

WE have now considered all the more important laws upon which graphological analysis rests.

We have taken all the basic qualities of the mind, which singly or collectively give rise to the million and one characteristics for which man is responsible—or, it may be, *irresponsible*! Let us, in conclusion, recapitulate.

If, after our study, we have considered carefully the graphical equivalents for these qualities, we shall see that our observations on the writing have been confined to—

- | | |
|------------------------|-----------------|
| (1) Its absolute size. | } Generalities. |
| (2) Its slope. | |

Particulars :—

- (3) The indications given by the formations of the “bodies” of the small letters.
- (4) The same afforded by the “lengths”; and
- (5) The capitals considered in relation to the small letters.

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To these we may add the indications given by

(6) Extra strokes and flourishes.

Taking these data into account, we find, then, that *formal* writing indicates a stiff, conventional mind; *dashing* writing, a nature full of ardour and originality, that requires scope and elbow-room and a wide field for operations.

Vertical, upright "hands" go with self-contained, confident, self-possessed, self-sufficient dispositions; whilst sloping hands are allied with sensitive, clinging temperaments.

Curved "hands" imply gentleness, affection, and tenderness; and such, as are hard and angular go with the inflexible, immobile spirit, that abhors sentiment, "gush," or "unseemly" demonstrations of feeling.

Are the letters constantly unconnected? If so, the writer is a dreamer, unpractical, absorbed in schemes the realization of which is impossible in this "best of all possible worlds"; he may be a poet or an author; he may be a philosopher or an artist, but he lives in "cloudland"—the realm of ideas mainly. Are the letters usually attached to each other? Then the writer will be more matter-of-fact, inclined to turn his attention towards the actual rather than the ideal and the metaphysical, and will believe more in the evidence of his senses than in the

fine-spun theories which will delight his less prosaic, but more purely intellectual, brother.

If you get shakiness, look out for nervous disturbance; if you see irregularity or eccentricity, be on your guard; it will surely point to mental disorder—mania, “fads,” “peculiar” tendencies—in some form or another.

Graphology is, above all, a science of common sense, and it needs to be pursued and practised with reflection and discretion if the best results are desired.

It is not fortune-telling; it is not calculated to afford the “mystery lover,” bent on a new “sensation,” much satisfaction. But, over and above all this, it declares the secrets of the soul, whence proceed the very issues of life and death.

SECTION XVI.

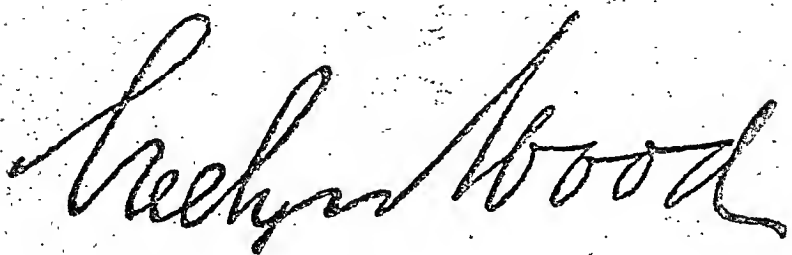
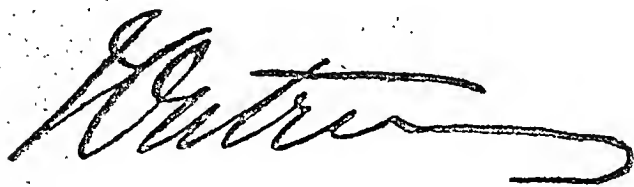
REPRESENTATIVE EXAMPLES.

Wolsley
a.g.

Robert

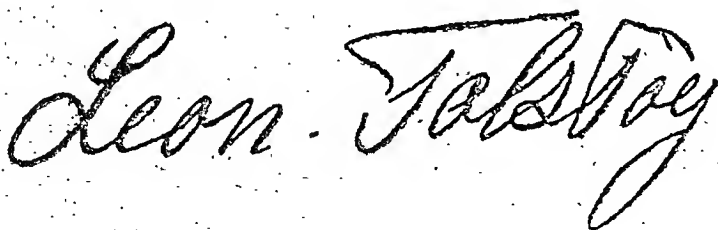
Horatio Nelson

Stück

A large, bold, cursive signature that reads "Nathan Wood". The letters are thick and well-defined, with a strong, sweeping style.A cursive signature that reads "Nathan". It features a prominent, horizontal, wavy line that extends to the right, giving it a distinctive, bold appearance.

THE SERVICES.

In this series of autographs we notice such the same indications in every specimen—the large, bold writing, typical of courage; a combination with the well barred *t* and firm downstrokes, suggestive of determination and resolute will-power.

A cursive signature that reads "Samuel L. Clemens". The signature is written in a bold, flowing style with a prominent horizontal line at the end.A cursive signature that reads "Leon. Tabsty". The signature is written in a bold, flowing style with a prominent horizontal line at the end.

Smile {oh

Wm Thackeray.

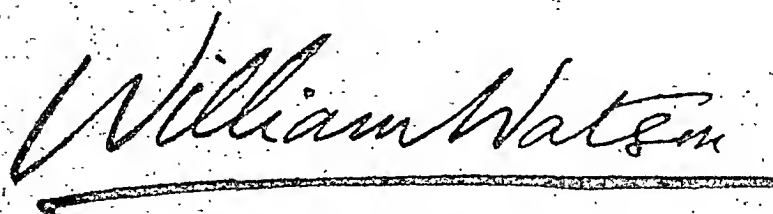
Charles Reade

Walter Pater

LITERATURE.

The novelists whose signatures are given naturally possess diverse gifts; these are in each case, however, discoverable from their "hands."

In "Mark Twain" we see "the humourist" *par excellence*, in the waved finals; in Zola, the penetrating mind of the analyst of human nature, by the acuteness of the strokes and the unconnected letters; with Tolstoy we get the audacious script of the brave, fearless spirit, whose intent in writing is to reform society; with Thackeray we observe the "stand-up" characters of the somewhat unresponsive temperament; with Reade we notice the capacity for entering into the sorrows and joys of the human heart, in the inclination of the lines; whilst with Wilkie Collins' autograph we find the thick pen-strokes and the carefully connected letters which are in perfect agreement with the vivid and original style of this author.


William Morris

John Sedgwick

Robert Browning

POETS.

Here again we meet with very different "hands," which, however, are all well in keeping with the poetic genius of their respective writers.

There is dash and fire in William Watson's; sensuousness in Swinburne's and Morris'; cultivation in Browning's; originality in Tennyson's; and extreme sensibility in Whittier's.

Richard Whittier

Edward Clarke

Edward Clarke

Henry James

Edgar

W. H. Harris

THE LAW.

In all these autographs we get, in the clearness of the strokes, extreme lucidity of mind, and strong powers of discernment and discrimination, in the angular formations of many of them.

Chas. F. Johnson

J. W. L. L. L.

Wm. W. W. W.

W. W. W. W.

THE MEDICAL PROFESSION.

With these we find the clearness of the writing, indicative of lucidity of thought,

and signs of penetration and practicality
also.

William Alcock

John Hunter

Thos. Barnardo

John Howard

Elizabeth Fry

PHILANTHROPISTS.

The slope, curves and extended terminal-strokes give the key-note to the generous, liberal, sympathetic tenderness of the writers.

Larminie

W. Berkeley

John Sinclair,

Salem Mass

Chorley

W. L. L. L.

Deane Linn

→

Henry H. Fowles

Mr. Norton.

POLITICAL.

Some of these autographs reveal diplomacy in the indistinctness of the letters; all are remarkable for a certain dignity, shown by the heights of the letters, which is by no means out of place with the responsible positions filled by their writers.

Frederic W. Farrar.

Randall Winter.

A. P. Bailey

C. Spurgeon

James Martineau

H. S. Manning

CLERICAL.

Very various! The student will, however, discover traces of the originality of the Dean of Canterbury; of the spirituality of the Bishop of Winchester; of the insight of the late Dean Stanley; of the eloquence and audacity of Spurgeon; of the quiet peacefulness of the late Dr. Martineau; and of the ability of Cardinal Manning.

L. Parker

Wm. Russell

W. Faraday

W. B. Brewster

SCIENCE.

Clearness! The patient, careful "hands" of these writers are, one and all, extremely characteristic, and need no further comment.

Wm. A. Lockyer

Merrill Stone

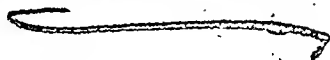
Murillo

Tracy E. Stone

John Everett McKays

Thos. Sidney Cooper

Q. Z. Watts



ARTISTS.

The grace of form in the capitals exhibits the correct eye; the heavy appearance of the strokes, the strong colour sense—especially in the case of Leighton.

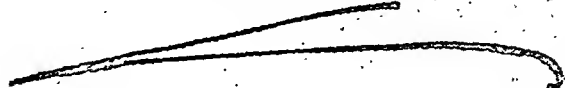
The signature of Watts is particularly suggestive of the precision of outline needed by the portrait painter.

Richard Wagner

Edm. von Weber

Spind

Robert Sullivan



Beethoven

Felix Mendelssohn Bartholdy

MUSIC.

Something of the boldness of Wagner, the originality of Verdi, the genius of Beethoven, the refinement of Mendelssohn, the melody of Sullivan, and the "style" of Weber's compositions, are to be detected here.

In every one of the foregoing autographs, an elaborate analysis of the several signs will be found to be in complete agreement with the known (and unknown) peculiarities of the writers.

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